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KUNKEL'S Musical Review

APRIL, 1902

Vol. 25, No. 2

Whole No. 290

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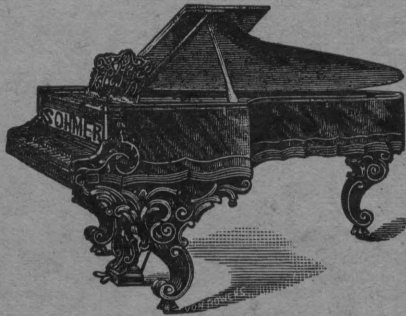
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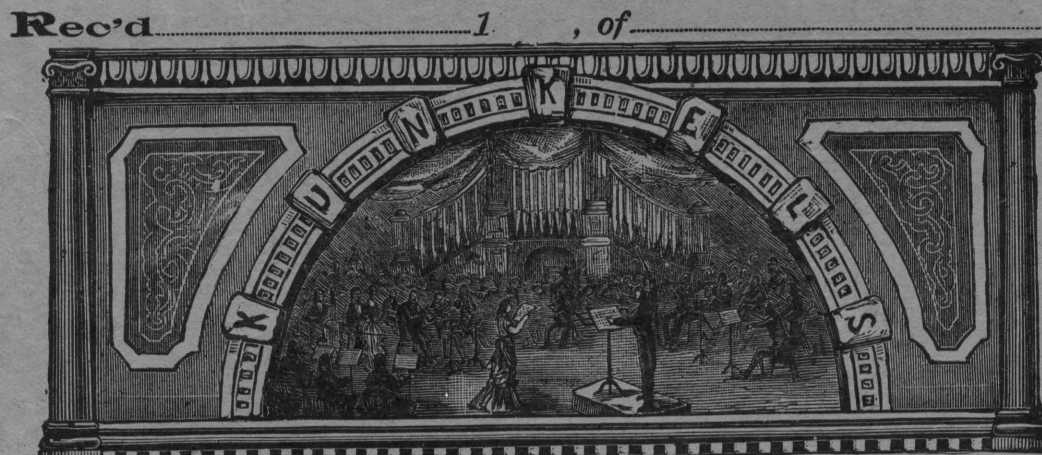
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WAGNER could never find a sufficient outlet for his enormous energy, says the *Music Trade Review*. He threw into his dramas

everything that his riotous imagination suggested; he was never content to hint a thing, but must needs speak it out full, explain and explain a hundredth time things he had made perfectly clear on the first statement. There never was a man with so wonderful a talent for explaining the obvious. Just as he presented his themes in a hundred different forms, so he presented his ideas from a hundred different points of view. When his ideas were his own he was always interesting; there is no one portion of the music dramas that we would rather be without; but when we are compelled to hear all the portions of one evening the ordeal is often a little fatiguing. He defeated his own object; on a first hearing the endless repetitions, instead of making for clearness, make for confusion.

Balance of form on paper is not end, the end ought to be clearness when the music is sung, and clearness is not attained. And if the French critics are wrong on many points, on this one they are absolutely just.

THE authorities of the University of Chicago say that one million dollars is necessary for the establishment of a music department to that institution.

MME. NORDICA will spend next fall in England, singing at some of the numerous musical festivals, and having in October and November a provincial tour under Schulz Curtius. She will introduce to our English friends many of the American ballads which are at present winning such a vogue.

THAT finished and conscientious artist, Charles Gregorowitsch, violinist, who appeared recently with the Boston Symphony Orchestra, for the first time in this city since his American tour in 1896-7, was given a

most enthusiastic welcome. He selected as his number the fifth concerto of Vieuxtemps, which he played in masterly style.

FROM trustworthy sources it has been learned that Signor Sonzogno, head of the great Italian music publishing firm, whose prize of \$10,000, offered for the best opera by an Italian, was won by Mascagni with "Cavalleria Rusticana," has now offered a similar prize for the best one-act opera in any language. In addition, he offers to produce the successful work at his own expense at Milan, on the occasion of the international exhibition in 1904.

KUBELIK is insured for \$10,000 on his ability to keep from injuring his nimble fingers and arms. Mr. Frohman affirms that six persons, including his valet and personal manager, have the care of Herr Kubelik constantly, but feels that their watchfulness is not sufficient guarantee against accident.

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Vol. 25—No. 2

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THOMAS M. HYLAND, . . . EDITOR

APRIL, 1902

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MUSIC AND ITS MISSION.

"Music, in its very nature, is the heritage of all humanity, and in some form, lower or higher, we find it in the social activities of all people, even the most savage. It is in its essence an abstract art compared with the tangible surroundings of man. Unlike all other manifestations of art, it is not a symbol or a representation of material things, which in the loftiest moments can only suggest the abstract; nor is it an expression of concrete ideas in the sense of poetry's expression. It is a positive, self-existing agency of the spirit, representing material ideas only in a reflective, abstract way, or indirectly by the aid of association with other matter," said Prof. Arthur Louis Russell in a recent lecture.

As a concrete expression, music is capable of only one quality, intensity, and through this element it finds its great emotional character. In this abstract quality of music it finds its greatest force as a sociological factor, for society is held together in sympathy more by abstract ideas than by concrete details. Men live for the love within the principle rather than for the principle.

Perhaps it is because music does not dogmatize that it is so universally loved. A pictured saint may offend the sensibility of a critical observer, because of its concrete expression, in which he find no correspondence with his own ideal, and at its best a sculptured Orpheus will not arouse much emotion; but we are melted by a melody which breathes a prayer before the saintly face, or which reflects the anguish of the mythical singer upon the loss of his Eurydice. Crowds will gather and remain where the strains of music may reach them, and a public

concert will attract thousands where the display of sculpture or painting will draw but few.

Music is the most sociological of the arts, because it lends itself so readily to our spirits in any mood.

Every general knows how inspiring is music to his marching army. Luther realized the drawing force of music in which all could join, and he with his stately chorals, sang the Reformation into the hearts of all Germany. The schools drill the scholars in gymnastics and marching, alongside rhythmic strains. The churches all call in the aid of music not only to attract the congregation, but as a real service glorifying the Creator. Which other of the arts has grown to be so active in society?

I submit to you this thought: Music as it is at present considered in society is in no adequate sense fulfilling its purpose in the world. For you and me there comes a question of deep import: Is music receiving proper consideration as a sociological force? Are we awake to an appreciation of the utility of the beautiful as shown in this art? Look at the practical side of it; consider the amount of money spent annually for this, shall I say amusement? Do we seek this art rightly? Are we receiving its full benediction? These questions appear to me pertinent.

I believe that the great mass of cultured men look upon music as a toy, or at least a mere source of amusement. If this be all one can find in music, it is a costly thing, not in any sense paying for the investment. The business man pays large sums for pianos and piano instruction in his household, but he seldom realizes the benefit he should, because he asks for cheap results instead of the best possible. The demand in the home today is not for the best in music, but I regret to say, the worst, the so-called popular song.

In our public schools there is constantly going on a contest, incited by the book publishers, as to the best method of teaching do-re-mi, and while this is going on, the school children are losing their sweetest privilege, the refining influences of music as a beautiful thing, to be expressed in a beautiful way. If we taught the children melodies associated with the text of the purest theme and expression we would be doing a lasting beneficence in the community. This offers less chance for the politician but it will make far better citizens in the coming years. Teachers should have musical voices, and children should be taught to speak musically.

"When business men call upon music to aid them in their efforts to amuse the poor during the nights of the heated term, they usually miss the best of the opportunity, for, instead of music, beautiful and elevating, the programs are made up of the most vulgar of tunes, and, as if to flaunt the inappropriateness more boldly, the newspapers or enterprising advertisers print the programs with the subjects of horrible songs to be played. The excuse for this is that the people want the popular things. If these popular concerts for the poor are to be a benefit to the listener, those in charge should see to it that good music, cleansed from vulgar associations, be played, so that it shall become popular.

Look at the churches which spend so much for music. In the Catholic church, that sublime recital of faith and of the life and death of Jesus is often set to tones only fit for the dance room. In the Protestant church the Sunday-schools, which should train their scholars in dignified song, with religious spirit, feeds the youthful mind with sentimental lyrics set to trashy, musical commonplaces; polkas and waltzes in disguise. The revival services call for the cheapest music.

"Look at the public schools. Ask your child at home to sing you a song. Will she sing you a fragrant flower of music, such as should have been learned in school? No! she will pick up a coon song from the piano, the only thing she knows in song. And, gentlemen, I believe you are pleased with it. Is not this a shame?

"If music be but a toy, cast it out of the church and the school. Put it in the nursery, the dance hall, or on the park platforms alongside Punch and Judy shows. But if this sublime heritage of man be what so many of us think of it, let us see to it that, though we find it a thing of play in certain moments, we recognize, in so great a thing, something to be held in deep reverence, as we search for its full meaning."

THE Charles L. Young "Musical Club and Amusement Directory" for 1902 has just been published. It is a complete detailed book of general information, and should be in the possession of all interested in club and amusement affairs. The work is put at the low price of \$3.00 per copy, and orders can be sent to Suite 801-2-3, The Townsend Bldg., 1123 Broadway, New York City.

AMONG the notable successes achieved at Berlin recently were an orchestral suite of four movements and a serenade for alto and piano by Ernest Lachmund, the well-known musician and composer of Duluth, Minn. The Staatsburger Zeitung, of Berlin, voices the opinions of its contemporaries when it says:

"On composers' evening at the Deutscher Hof (Nov. 7) an orchestra suite by Ernest Lachmund was played. This work gives proof of a fine and original talent. The orchestration is very effective in parts, and there is an enjoyable swing-and-go to the whole. The

first and last movements appeal more to the masses, while the two middle movements contain finer and more valuable ideas. The whole suite received the most enthusiastic applause. Mr. Lachmund is a pupil of the Berlin composition teacher, Robert Klein."

THE collection of music in the Library of Congress at Washington contains some 320,000 items, composed chiefly of American compositions and foreign works published and entered here since the passing of the International Copyright Act of 1891. The copyright accessions number about 16,000 annually.

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MAUD POWELL TALKS OF MUSIC.

INTERVIEWS generally take a long time. I had only fifteen minutes. The time was 4 p.m., and the place Manchester, says C. Fred Kenyon in an exchange. My train to Derbyshire went at 4:20, so when Miss Powell met me at the foot of the stairs of the Queen's Hotel, there was really no time to be polite. Besides, she didn't expect it.

"I know you're in a hurry," she said, "so don't bother to talk about the weather. Come to the corner here—there's everything you want: pen, ink and paper. You don't take notes? What a relief! You don't know the hot feeling that comes over me when a man plumps himself down in a chair, pulls out a notebook and pencil, and asks you when you were born. It's the most dreadful thing in the world that can possibly happen to anyone. But interviewers are privileged beings. They are allowed to say anything, and we, their poor unprotected victims, have to submit with a smile.

"Yes—I myself should like to say something about music; it's a matter I feel very strongly about. The certainty of achieving fame which most musical students possess is not only pitiable, it is pitiful. When I see a young girl striding along with a violin-case in one hand and a roll of music in the other, my heart aches for the sorrow and disappointment she will have to go through. Concert playing is no career for anyone, unless he have powers absolutely above the average. And even then, it is one of the most disheartening professions a girl can possibly enter. A man like Kubelik can get as many engagements as he wants, but Kubelik is a technical giant, and I am not speaking of giants. I am speaking

about the ordinary run of violinists, pianists and vocalists, of whom there are scores. An artist has to *seek* engagements; they rarely come to him. He has to obtain letters of introduction to managers, he has to introduce himself sometimes, and if he gets terribly snubbed, well, it's all in the day's work, and he has to put up with it. People say 'there's always room at the top.' So there is, but how many strugglers ever get there? Not one out of every five hundred. A man or woman may become fashionable, but who understands fashion and who is able to fathom its strange eccentricities? I know very well that it is extremely unpopular for a successful artist to talk in this way; he is generally accused of being anxious to avoid future competition by discouraging young aspirants; but, believe me, I speak right from my heart when I give Punch's advice to those about to marry—'Don't!' it doesn't pay; and not only that, it is the most heart-rending profession in the world. Take my own case, for instance, I am no longer in the first flush of youth—in fact, I've been before the public a fair number of years, but *I haven't saved a cent!* I simply can't. Artists are supposed to dress well, both on and off the concert platform; they are supposed to stay at the best hotels when traveling; and they are supposed to keep up appearances in a thousand and one little ways which I needn't trouble to explain. Added to all this, an artist is really only a child—he doesn't understand the value of money because he receives it in fairly large sums after half-an-hour's work, and he spends it as quickly as he gets it. Not one artist out of twenty is a good business man; it isn't natural that he should be. The artistic temperament is all against it. The artist's life is a

hand-to-mouth existence; anything between 200 and 20,000 pounds a year may be made from it, but the prizes are few and far between. And of late years another difficulty has sprung up. It is not only extremely hard to obtain engagements, but at certain concerts one is expected to pay for one's appearance, and (*mirabile dictu!*) there are actually a large number of men and women who are willing to do this. The ambitious sons of wealthy bankers gain an entrance to certain concerts merely by the length of their purse. Of talent they have little, of money they have a great deal—so that is how the trick is done. They put a premium on mediocrity, and concert managers begin to expect really able artists to sacrifice sums of money just for the sake of appearing once or twice at their concerts. I am glad to say I have never paid a cent for any one of my appearances; I would rather starve than encourage a system which is ruining the prospects of so many talented men and women."

Here Miss Powell would have sighed if she had been that kind of person; but instead of sighing she spoke in a high passionate voice, and looked as if she would like to emphasize her remarks by vigorous thumps on the table. . . . We both looked at the clock simultaneously; there were three minutes left.

"Quick!" I exclaimed. "Let me have something of English music. What do you think of Elgar?"

"Oh—Elgar is the English Richard Strauss—the greatest composer we have, or, at all events, the man who will eventually become the greatest composer.

The interview was over; my time was finished.

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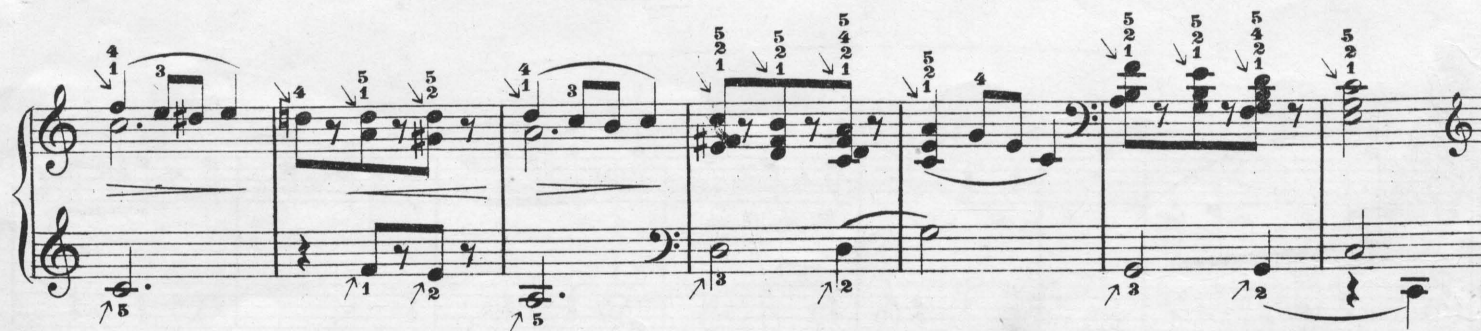
LOUIS CONRATH.

Notes marked with an arrow (↘) must be struck from the wrist.

Allegretto ♩ - 138.



For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.



1841 - 5

Entered Stationers Hall.

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or thus the second time.

The first system of musical notation consists of five measures. The treble staff features a melody with eighth and sixteenth notes, including triplets and fingerings (2 4 3, 4 3, 2 4 3 2 4, 1, 3, 1). The bass staff provides a harmonic accompaniment with chords and single notes, including a triplet in the first measure and a 5th finger indication in the fifth measure.

The second system of musical notation consists of five measures. The treble staff continues the melody with various fingerings (3, 3 1, 2 4 3 4 3, 1, 5, 2 4 3 4 3, 1, 2 4 3 4). The bass staff continues the accompaniment with chords and single notes, including a 5th finger indication in the first measure and a 5th finger indication in the fifth measure.

The third system of musical notation consists of five measures. The treble staff features a melody with eighth and sixteenth notes, including triplets and fingerings (2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). The bass staff provides a harmonic accompaniment with chords and single notes, including a 5th finger indication in the first measure and a 5th finger indication in the fifth measure.

The fourth system of musical notation consists of five measures. The treble staff features a melody with eighth and sixteenth notes, including triplets and fingerings (1, 3, 2, 1, 5, 1, 4, 2, 4). The bass staff provides a harmonic accompaniment with chords and single notes, including a 5th finger indication in the first measure and a 5th finger indication in the fifth measure.

First system of musical notation, measures 1-6. The treble staff contains a melodic line with various fingerings (e.g., 3 2 3, 5 1, 5 2, 5 1, 4 1) and slurs. The bass staff contains a supporting line with fingerings (e.g., 2 3, 2 3, 2 3, 2 3, 2 3, 2 3) and slurs.

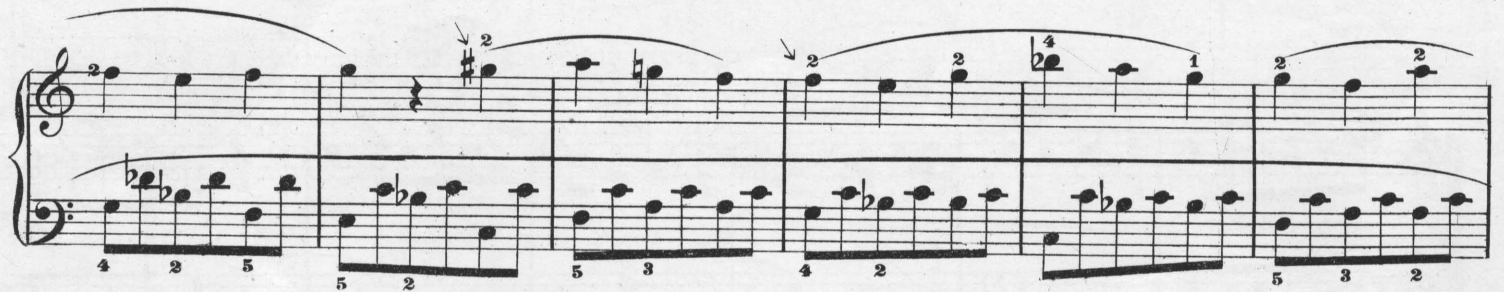
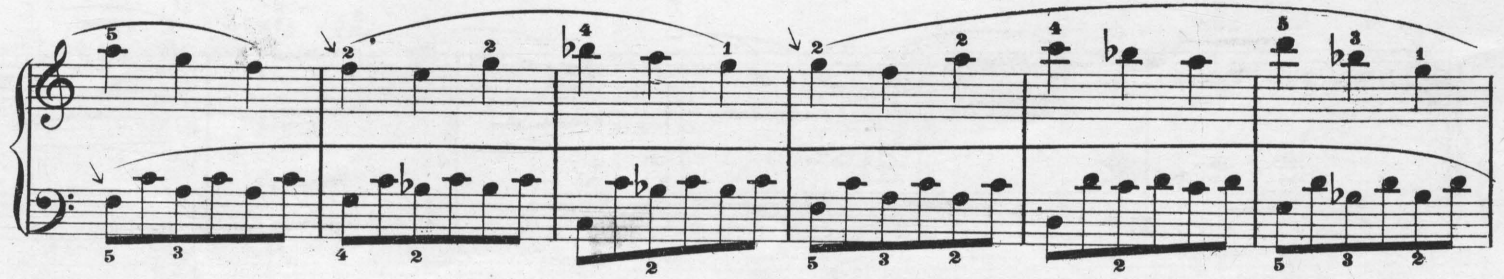
Second system of musical notation, measures 7-12. The treble staff continues the melodic line with fingerings (e.g., 4 1, 5 2 1, 5 2 1, 5 2 1, 5 2 1, 5 2 1) and slurs. The bass staff continues the supporting line with fingerings (e.g., 1 2, 3 5, 3 2, 3 2, 3 2, 3 2) and slurs. The system concludes with two endings, marked 1. and 2.

TRIO. Cantabile. (Singing.)

Third system of musical notation, measures 13-18. The treble staff begins with a piano (*p*) dynamic and a key signature change to F major. It contains a melodic line with fingerings (e.g., 5, 2, 2, 1, 2, 1, 2, 4) and slurs. The bass staff contains a supporting line with fingerings (e.g., 5 1 3, 4 1 2, 5 2, 5 1 3 2, 5 2) and slurs.

Fourth system of musical notation, measures 19-24. The treble staff continues the melodic line with fingerings (e.g., 5 3 1, 2, 2, 3, 2, 2) and slurs. The bass staff continues the supporting line with fingerings (e.g., 5 3 2, 4 1 2 5, 5 2, 5 1 3, 4 1 2) and slurs.

Fifth system of musical notation, measures 25-30. The treble staff continues the melodic line with fingerings (e.g., 4 1, 2 1 2, 4 2, 5 3 1, 2) and slurs. The bass staff continues the supporting line with fingerings (e.g., 5 2, 5 3 2, 2, 5 3 2, 2) and slurs. The system concludes with a piano (*p*) dynamic marking.



The first system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures of music. It features a series of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-5 and arrows. The lower staff is in bass clef and contains six measures, mostly consisting of whole and half notes, with some fingerings indicated.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, including some triplets. The lower staff continues the bass line with whole and half notes, featuring some fingerings and a few accidentals.

The third system of musical notation consists of two staves. The upper staff shows more complex rhythmic patterns with beamed eighth and sixteenth notes. The lower staff continues with whole and half notes, including some fingerings and a few accidentals.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic development with various note values and fingerings. The lower staff continues the bass line with whole and half notes, including some fingerings and a few accidentals.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line, ending with a final cadence. The lower staff continues the bass line, ending with a final cadence. The system concludes the piece.

MY LOVE'S MANDOLIN.

GAVOTTE.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Moderato, $\text{♩} = 92$. (at a moderate movement.) tenuto. (sustained.)

The first system of musical notation is in 4/4 time, key of G major. The treble staff contains a series of eighth-note chords, many with arrows indicating wrist strokes. The bass staff provides a harmonic accompaniment with sustained notes. Fingerings are indicated by numbers 1-5 above notes. A piano (p) dynamic is marked at the beginning.

(Key of G. major.)

For the proper execution of passages and chords in mixed position also grace notes occurring in this piece see Kunkel's Royal Piano Method pages 33 and 67.

The second system continues the piece with similar eighth-note chords in the treble and sustained accompaniment in the bass. It includes various fingering instructions and tenuto markings.

The third system features more complex chordal textures and sustained notes. It includes a 'N. B.' (Note Bene) instruction and a 'Fine I.' marking at the end of the system.

The fourth system concludes the piece with a 'crescendo. (increase in force.)' instruction. It features a final series of chords and sustained notes, ending with a double bar line.

N. B. Heed the change of fingering.
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1750-3

or thus the 2nd time.

ten.

(Key of D major)
mezzo forte. (with moderate force.)

Red. * Red. * Red. * Red. *

ten.

ten.

crescendo (to in-)

* Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

crease in strength)

ten.

Red. * Red. *

ten.

ten.

ten.

Red. * Red. * Red. *

ten.

ten.

ten.

N.B. cresc.

Fine II.

Red. * Red. * Red. * Red. * Red. *

CAMP LIFE.

3

NINE O'CLOCK AT NIGHT.

The clock in the distant cathedral is heard striking the hour of nine.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Commodo. ♩ = 100. (Quietly, conveniently, as to movement.)

Musical score for 'Nine O'Clock at Night' in 6/8 time. The piece is marked 'Commodo' with a tempo of 100. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with dynamics: *f* (first measure), *mf* (third measure), *p* (fifth measure), and *pp* (seventh measure). The bass line is marked with dynamics: *f* (first measure), *mf* (third measure), *p* (fifth measure), and *pp* (seventh measure). The piece concludes with a final chord marked with an asterisk.

BUGLE AND DRUM.

The bugle and drum summon the sentry to duty.

Listesso tempo. ♩ = 100. (the same time.) Vivace. (with briskness and animation.)

Musical score for 'Bugle and Drum' in 6/8 time. The piece is marked 'Listesso tempo' with a tempo of 100. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with dynamics: *pp* (first measure), *pp* (third measure), and *pp* (fifth measure). The bass line is marked with dynamics: *pp* (first measure), *pp* (third measure), and *pp* (fifth measure). The piece concludes with a final chord marked with an asterisk.

Musical score for 'Bugle and Drum' in 6/8 time. The piece is marked 'Listesso tempo' with a tempo of 100. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with dynamics: *pp* (first measure), *pp* (third measure), and *pp* (fifth measure). The bass line is marked with dynamics: *pp* (first measure), *pp* (third measure), and *pp* (fifth measure). The piece concludes with a final chord marked with an asterisk.

Musical score for 'Bugle and Drum' in 6/8 time. The piece is marked 'Listesso tempo' with a tempo of 100. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with dynamics: *pp* (first measure), *pp* (third measure), and *pp* (fifth measure). The bass line is marked with dynamics: *pp* (first measure), *pp* (third measure), and *pp* (fifth measure). The piece concludes with a final chord marked with an asterisk.

NEARER MY GOD TO THEE.

From a distant tent are wafted the strains of the beautiful hymn "Nearer My God to Thee," sung by some of the soldiers who have gathered for devotional exercises.

Moderato. ♩ = 126. (with a moderate degree of movement.)

Musical score for 'Nearer My God to Thee' in 6/8 time. The piece is marked 'Moderato' with a tempo of 126. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with dynamics: *p* (first measure), *p* (third measure), and *p* (fifth measure). The bass line is marked with dynamics: *p* (first measure), *p* (third measure), and *p* (fifth measure). The piece concludes with a final chord marked with an asterisk.

N. B. The use of the pedal is indispensable to an artistic rendition of this piece. The pedal must not be used until the notes can be perfectly played. In using the pedal, be very careful to press it down precisely at the note demanding its use and release it again when the * appears. For special enlightenment pertaining to the artistic use of the pedal see "Kunkels Piano Pedal Method."

4

f *p*

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

BUGLE AND DRUM.

The bugle and drum again are heard proclaiming the passing hour.

Tempo I. ♩ = 100. (resume the first time)

pp *crescendo.* *ff*

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

HOME, SWEET HOME.

Quiet and peace reign over the camp, save in a lonely tent where a Sister of the Red Cross keeps hopeless vigil over a soldier wounded in battle. She sings the song "Home Sweet Home;" her gentle voice lulls the poor soldier to sleep and in a vision he again beholds the forms of loved ones at home.

Moderato. ♩ = 92. Suave. (in a soft, sweet and delicate style.)

Cantabile. (singing.)

p *mf*

(Key of F major) Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

KITTY MY SWEET.

FROM THE OPERA

A WELSH RAREBIT

SOLO OR DUET.

When sung as a duet the tenor sings the first eight measures to the $\$$ The Soprano then continues the solo.

BOOK BY HIRAM W. HAYES.

Music by
CHARLES KUNKEL.

Moderato.

1. Do you love me, Kit - ty
2. To my lov - ing heart I'll

p *ri - - - - - tard.* *a tempo.* *p*

1. dar - ling! Tell me true! Tell me true! Will you wed me lit - tle
2. take thee, Oh my sweet! Oh my sweet! And for - ev - er there I'll

1. sweet heart! Tell me true! Tell me true! Yes, with all my heart I love you, Yes I
2. keep thee, Oh my sweet Oh my sweet! Hap - py there I'll rest for - ev - er, Sweet heart

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

1. do! Yes I do! And you know I wish to wed you, Yes I do! Yes I do!

2. mine! Sweetheartmine! And what - ev - er fate be tide me I am thine! I am thine!

The musical score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Andante'. The score includes two verses of lyrics. The piano part features various chords and arpeggios, with some measures marked with '5' and '4' indicating fingerings. The lyrics are written below the voice staff, with some words in italics.

1. Heart to heart thro' life to - geth-er, Then we'll go! Then we'll go! Naught can part us, naught can

2. Heart to heart " " " " " " " " " " " " " " " "

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The piano part consists of a simple harmonic accompaniment, while the voice part features a melody with a trill in the first measure. The score is divided into six measures, with the first measure containing a trill and the subsequent measures containing a melody. The piano part is written in a simple, easy-to-play style, with a few chords and single notes. The voice part is written in a simple, easy-to-sing style, with a few notes and a trill. The score is suitable for a beginner pianist and a beginner singer.

p

mf

1. sev - er, That we know! That we know! 'Till a cross death's trou-bled riv-er, We shall

2. " " " " " " " " " " " " " " "

mf

1 2 5

5

Red. * *Red.* * *Red.* * *Red.*

meet! We shall meet! Love shall guide our foot-steps ev-er, Love so sweet! love so sweet!

" " " " " " " " " " " " " " " "

* Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. *

The chorus is ad libitum. If sung, it is sung after the second verse, very softly and without accompaniment.

CHORUS.

Sop. *pp*

Alto.

Ten.

Bass.

Heart to heart thro' life to-gether, Then they'll go! Then they'll go! Naught can part them naught can

sev-er, That we know! that we know! Till a-cross death's trou-bled riv-er, They shall

meet! they shall meet! Love shall guide their foot-steps ev-er, Love so sweet! love so sweet!

MISERERE.

From Verdi's *Il Trovatore*.

Paraphrase de Concert.

CHARLES KUNKEL.

Andante. ♩ = 96. *Misterioso.*

Orchestra. *p*

f *Fagottos-Clarinetos.*

Recitativo. ad lib.

Orchestra. *p*

f

Ruiz. *p*

The musical score is written for piano, orchestra, and voice. It consists of three systems of music. The first system is for the piano and orchestra, with the piano part in the upper staff and the orchestra part in the lower staff. The piano part features complex fingerings and dynamics like *p* and *f*. The orchestra part is marked *f* and includes woodwinds. The second system continues the piano and orchestra parts. The third system introduces a voice part (Ruiz) in the upper staff, marked *Recitativo. ad lib.* and *p*, and an orchestra part in the lower staff marked *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

Leonora. *recit.*

ad lib.

con anima.

8

1729-11

Cadenza.

Volante.

L'istesso tempo. 69.

p

rit.

tr 2313

p

Aria. Leonora.

cantabile.

tr 124

tr 124

or thus.

animato.

dolcissimo.

rall.

pp

p

*armonioso.
a tempo.*

pp

rit.

a tempo.

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

rit.

a tempo.

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

con gusto

or thus.

animato.

con delicatezza.

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

or thus.

rit.

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

a tempo

piangendo.

con passione.

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

rit. *a tempo.* *con anima.*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Orchestra.
a tempo.

pp *tr*

* Ped. * Ped. * Ped. Ped. * Ped.

Leonora.
ad libitum.

con molto espressione

* Ped. * Ped. * Ped. Ped. * Ped.

ad lib. *ad lib.* *Orchestra.*

pp

* Ped. * Ped. * Ped. * Ped.

Miserere. ♩ 72.

Chorus.

misterioso.

First system of the musical score. It features a piano introduction with a treble and bass staff. The bass staff has a *p* dynamic marking. The treble staff has a *pp* dynamic marking. The key signature is B-flat major. The time signature is 4/4. The system ends with a repeat sign and a *Red.* marking.

*misterioso.**misterioso.*

Second system of the musical score. It continues the piano introduction. The bass staff has a *pp* dynamic marking. The treble staff has a *pp* dynamic marking. The system ends with a repeat sign and a *Red.* marking.

Third system of the musical score. It continues the piano introduction. The bass staff has a *pp* dynamic marking. The treble staff has a *pp* dynamic marking. The system ends with a repeat sign and a *Red.* marking.

Leonora and Chorus.

Fourth system of the musical score. It continues the piano introduction. The bass staff has a *pp* dynamic marking. The treble staff has a *pp* dynamic marking. The system ends with a repeat sign and a *Red.* marking.

Fifth system of the musical score. It continues the piano introduction. The bass staff has a *pp* dynamic marking. The treble staff has a *pp* dynamic marking. The system ends with a repeat sign and a *Red.* marking.

Sixth system of the musical score. It continues the piano introduction. The bass staff has a *pp* dynamic marking. The treble staff has a *pp* dynamic marking. The system ends with a repeat sign and a *Red.* marking.

Seventh system of the musical score. It continues the piano introduction. The bass staff has a *pp* dynamic marking. The treble staff has a *pp* dynamic marking. The system ends with a repeat sign and a *Red.* marking.

con agitazione

f *ritard.* *molto rit.*

Manrico, in the tower.

cantabile

p a tempo.

con passione. *cresc.* *un poco rit.* *a tempo.*

molto rit. *f* *p a tempo.* *pp*

To shorten the piece go to page 10. *misterioso.*
Miserere. Chorus.

pp *misterioso.*

pp *misterioso.*

a tempo *passionato*

f *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

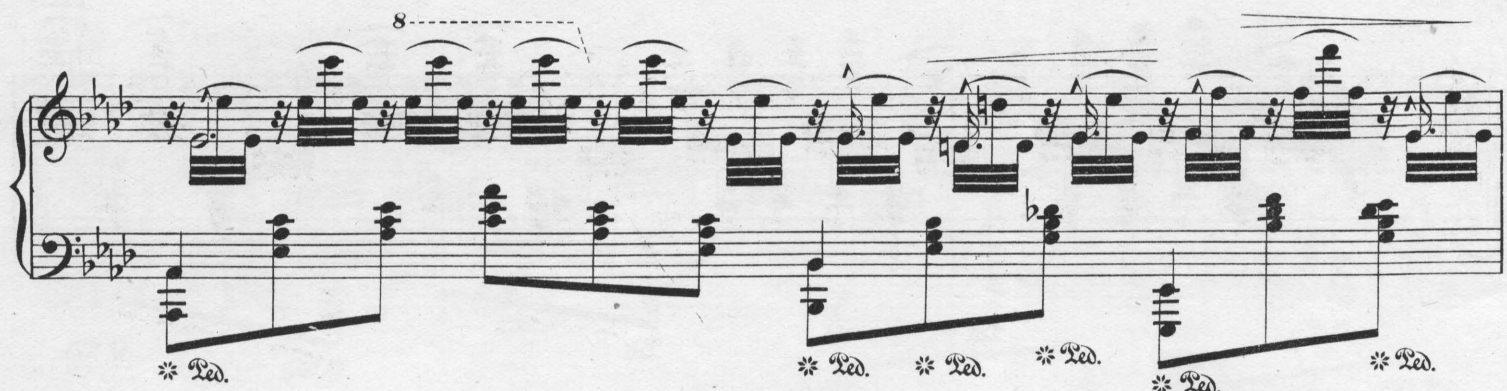
Red. *Red.* *Red.* *Red.* *Red.* *Red.*

accel. *agitato.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

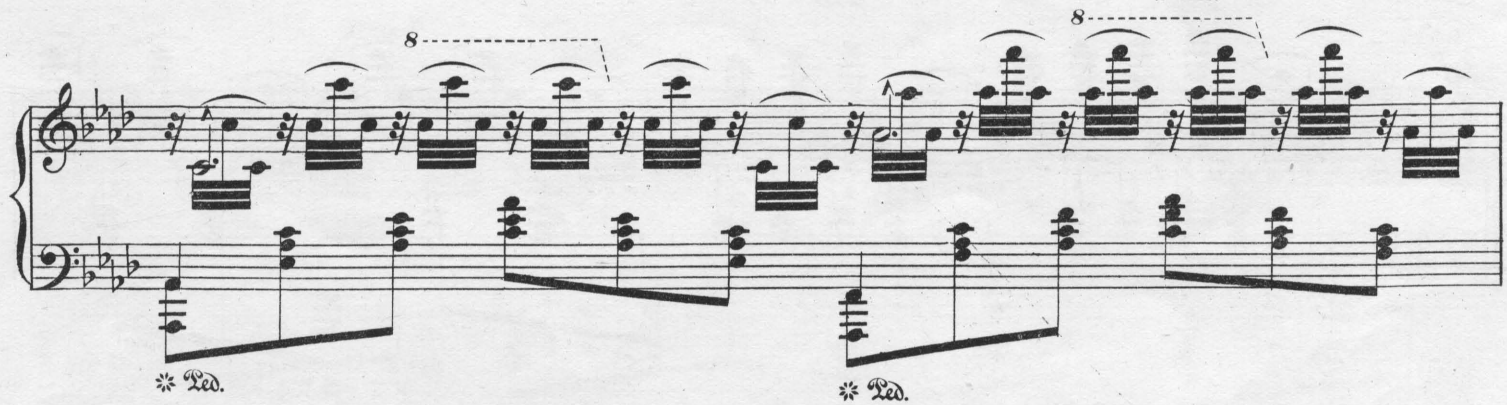
con agitazione *f* *ritard.* *molto rit.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

a tempo *leggiere.* *marcato la melodia* *pp* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*



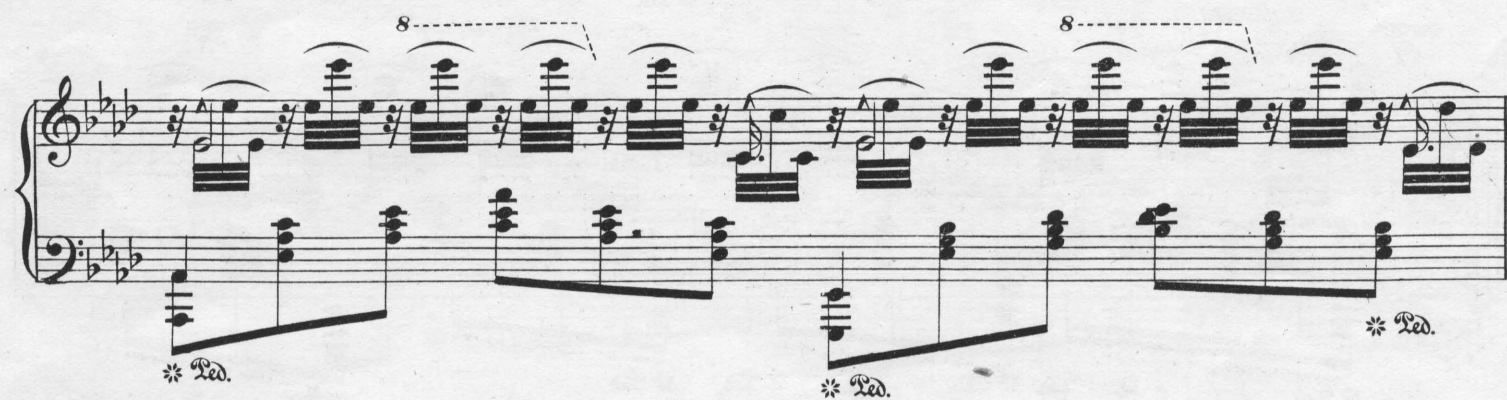
First system of musical notation. The treble staff features a complex melodic line with many beamed sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. A dashed line with the number '8' above it spans the first four measures of the treble staff. Pedal points are indicated by asterisks and the word 'Ped.' below the bass staff at measures 1, 4, 5, 6, 8, and 9.



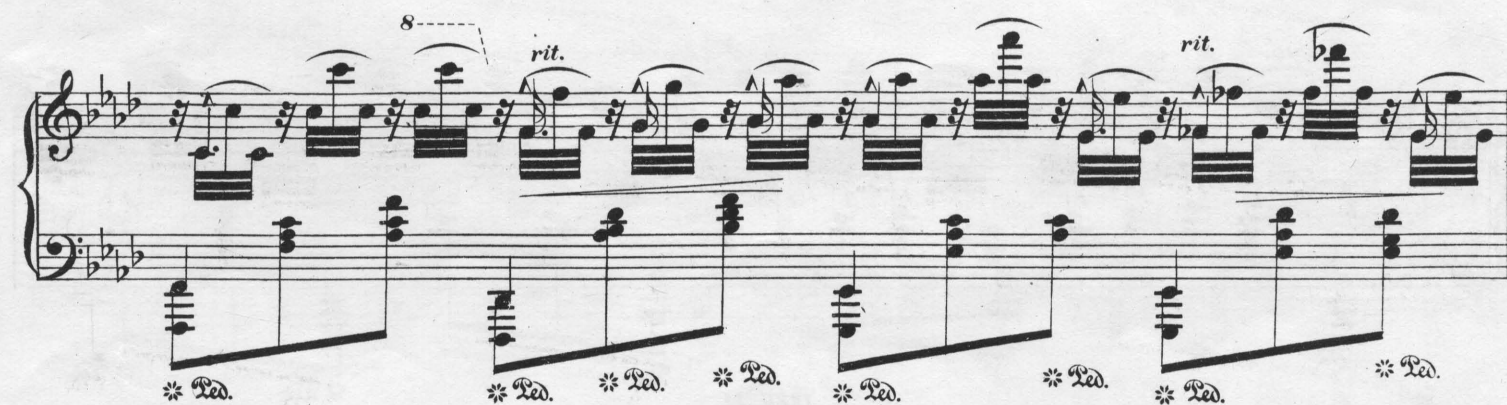
Second system of musical notation. Similar to the first system, it features a complex melodic line in the treble and accompaniment in the bass. A dashed line with the number '8' above it spans the first four measures of the treble staff. Pedal points are indicated by asterisks and the word 'Ped.' below the bass staff at measures 1 and 5.



Third system of musical notation. The treble staff continues with complex melodic patterns. A 'cresc.' (crescendo) marking is placed above the first measure of the bass staff. A dashed line with the number '8' above it spans the first four measures of the treble staff. Pedal points are indicated by asterisks and the word 'Ped.' below the bass staff at measures 1 and 5.



Fourth system of musical notation. The treble staff continues with complex melodic patterns. A dashed line with the number '8' above it spans the first four measures of the treble staff. Pedal points are indicated by asterisks and the word 'Ped.' below the bass staff at measures 1, 5, and 9.



Fifth system of musical notation. The treble staff continues with complex melodic patterns. 'rit.' (ritardando) markings are placed above the treble staff at measures 4 and 7. A dashed line with the number '8' above it spans the first four measures of the treble staff. Pedal points are indicated by asterisks and the word 'Ped.' below the bass staff at measures 1, 4, 5, 6, 8, 9, and 10.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a basso continuo line. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in a treble clef, and the basso continuo is written in a bass clef. The score includes various musical notations such as notes, rests, and ornaments. There are three 'Ped.' (pedal) markings under the basso continuo line, indicating where the pedal should be used. The score is divided into three measures by vertical bar lines. The first measure contains the main melody and a basso continuo line with a 'Ped.' marking. The second measure contains the main melody and a basso continuo line with a 'Ped.' marking. The third measure contains the main melody and a basso continuo line with a 'Ped.' marking. The score is written in a style typical of 18th-century musical notation.

[illegible]

appassionato.

First system of musical notation, piano part. The right hand features a rapid, ascending and descending scale-like passage with many beamed sixteenth notes. The left hand plays a steady eighth-note accompaniment. Pedal points are marked with asterisks and 'Ped.' below the staff. A first ending bracket labeled '8.' spans the final measures of the system.

Second system of musical notation, piano part. The right hand continues the rapid scale-like passage. The left hand accompaniment remains steady. Pedal points are marked with asterisks and 'Ped.' below the staff. A first ending bracket labeled '8.' spans the final measures of the system.

Third system of musical notation, piano part. The right hand continues the rapid scale-like passage. The left hand accompaniment remains steady. Pedal points are marked with asterisks and 'Ped.' below the staff. A first ending bracket labeled '8.' spans the final measures of the system. The tempo marking *rit.* appears above the staff.

Fourth system of musical notation, piano part. The right hand continues the rapid scale-like passage. The left hand accompaniment remains steady. Pedal points are marked with asterisks and 'Ped.' below the staff. A first ending bracket labeled '8.' spans the final measures of the system. The tempo marking *a tempo.* appears above the staff.

Fifth system of musical notation, piano part. The right hand continues the rapid scale-like passage. The left hand accompaniment remains steady. Pedal points are marked with asterisks and 'Ped.' below the staff. A first ending bracket labeled '8.' spans the final measures of the system. The tempo marking *rit.* appears above the staff.

HEIMWEH.

LONGING FOR HOME.

An exile from home, splendor dazzles in vain!
Oh! give me my lowly thatch'd cottage again!
The birds singing gaily, that came at my call,
Give me them with the peace of mind dearer than all.
Home, sweet home! There's no place like home!

Edited by Dr. Hans von Bülow.

HANS SEELING, Op. 11, No. 3

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Larghetto. ♩ 88. (Rather broadly; at a slow pace.)

(Key of G minor.) campana (bell) *p* *espressivo* (with expression.) The second time, *pp* until the \$

Notes marked with an arrow (↓) must be struck from the wrist.

rit. (slower, hold back the time.) *a tempo* (resume the time.) *rit.* campana *p*

a tempo *crescendo* (to increase in strength.) *f appassionato* (with passion.)

dim. e rit. (diminish in strength and retard the time) *ff* 1. *a tempo* campana *pp* 2.

dolcissimo (with sweetness and delicacy.) *rit.*

a tempo

*Red. *Red. Red. *Red. Red. Red. *Red. Red. *Red. Red. *Red. Red.*

a tempo *rit.*

*Red. *Red. Red. *Red. Red. Red. *Red. Red. *Red. Red. *Red. Red.*

volante (lightly, flying) *volante ten.*

pp

*Red. *Red. Red. *Red. Red. Red. *Red. Red. *Red. Red. *Red. Red.*

volante ten.

pp

*Red. *Red. Red. *Red. Red. Red. *Red. Red. *Red. Red. *Red. Red.*

un poco ritenuto (a little retard.) *campana* *p* *campana* *p*

*Red. *Red. Red. *Red. Red. Red. *Red. Red. *Red. Red. *Red. Red.*

tempo primo. (resume the first time.)

espressivo
pp

rit. *a tempo*

a tempo
campana
crescendo

f appassionato
ff
dim e rit.
pp
morendo (dying away.)

zeffiroso (zephyrlike.)
pp

8.

p

1755-3

"In order to acquire the artistic use of the pedal no one can afford to do without Kunkel's Piano Pedal Method." Liszt.

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Pieces.—Merry Sleighride..... *Sidus* 35
 Katie's Favorite Schottische..... *Sidus* 35
 Papa's Waltz..... *Sidus* 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

- Studies.**—Op. 500, twelve characteristic studies in one book [R. E.]..... *Sidus* 1 25
Pieces.—Joys of Spring—Waltz..... *Sidus* 35
 Lillian Polka..... *Sidus* 35
 The Promenade—Rondo..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

- Studies.**—Op. 501, twelve characteristic studies in one book [R. E.]..... *Sidus* 1 25
 Op. 84, sixty melodious studies in three books, each 1.00 [R. E.]..... *Loeschhorn* 3 00
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 Child's Prattle—Rondo..... *Sidus* 35
 Bohemian Girl (Fantasia—Balfé)..... *Sidus* 35
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 Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.]..... *Paderevski* 35

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 Faust Fantasia (Gounod)..... *Sidus* 35
 Martha Fantasia (Flotow)..... *Sidus* 35
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 Summer Waltz [R. E.]..... *Chopin* 35
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 Norma Fantasia (Bellini)..... *Paul* 60
 Echoes of the Woods..... *Paul* 50
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 Huzzza, Hurrah—Galop..... *Wollenhaupt* 80
 La Jota—Spanish Dance..... *Armstrong* 35
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 Angelic Chimes—Reverie..... *Voellmecke* 50
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 McKendree Boys March..... *Pesold* 50

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History shows that just as new communities gradually take their social tone from older, wealthier and more cultured centers of population, so, too, popular music ever tends to assimilate elements from those types of music which in the evolution of art have become established as highest and best.

For these, and other reasons, it appears that while the distinction between popular and classic music will always continue to exist as long as differences in point of individual and local culture remain, nevertheless the relations between the two types of music will necessarily be closer in the twentieth century than ever before.

Both "popular" and "classic" music, so called, may be either good or bad. Confining our attention to what is good, we may understand by popular music that which is simpler, both in form and contents, and hence less artistic; while by classic music we may understand all music of subtler meaning and more developed form, and therefore more artistic in construction.

The material at the disposal of the composer of music is melody, harmony, rhythm, and tone-color, or the different quality which given tone receives when produced by the different species of the human voice, or by different kinds of musical instruments.

A simple melody, air or tune, with a very limited harmonic vocabulary and still further fewer rhythms, may suffice to constitute a good piece of popular music. The masterpieces of the greatest musical composers, from Bach to Wagner, are full of such short pieces

of popular music. As in poetry, so in music—there is no such thing as a long poem or a long piece of music. All large poems or musical works are composite. That is to say, their component parts consist of a number of short poems or "pieces," each of which is separately "posed" so as to produce the desired effect, and all "composed" or strung together, on the thread of a story, a plot or a scheme of form and development. The popular composer in music is content with posing single tones in relation to a background of simple harmony, all of which he composes to the form of a more or less simple melody. The composer of classic music repeats the same process with each melody or shorter theme, but furthermore proceeds to compose a number of such isolated melodies into co-ordinate groups, known as larger musical forms, supplying such connecting links as may be required to bring the separate melodies into some sort of coherent and intelligent succession. Thus, in the aria of the Italian opera, there is always a melody which may be designated A, followed by another melody B, after which, with a more or less literal repetition of melody A, the form is complete. In the rondo form the first melody, A, may recur any number of times from five to the limit of human endurance, with different contrasting melodies between its repetition—thus, A, B, A, C, A, D., etc.

In the sonata form, the order of succession is A, B, C, A, B, C; then follows a development (like the conflict of motives in characters in working out the plot of a novel). This development consists of fragmentary reminiscences and novel combinations of A, B, C; the form closes with A, B, C, heard again once instead of twice, as at the beginning of the form.

The form of the fugue is tri-partite. In Part I a single theme A is heard from each of the different voices represented, all in the "key" of the composition; in Part II theme A wanders into other keys and other relations; in Part III A returns to the original key.

After this brief survey of the outlines of musical construction, the relations of popular music to classic, and of both kinds of music to listeners in general, become obvious.

A concert is like an exhibition of cut flowers, in which the only relations between what is presented are those of more or less judicious and effective contrast. An Italian opera, or a light operetta, is a sort of concert, in which the semblance is introduced by the element of dramatic continuity. In a symphony, a sonata, a fugue and a Wagner music drama, the separate melodies are interrelated like flowers in a horticultural garden, where all are rooted in a common soil, and where every flower appears as a part of a plant of which it is the most beautiful and important part, the flowers of a plant being at once the culmination of its vital forces and the source of further growths.

To persons at a certain stage of musical culture and receptivity, the musical cut flow-

ers of the concert, the "opera," the "operetta," and the popular air, yield more pleasure than the development music of Bach, Beethoven or Wagner; just as to many lovers of poetry Dodd's "Beauties of Shakespeare" afford more pleasure than the plays whence they are taken.

All knowledge, however—musical knowledge not excepted—is a knowledge of relations, simply because the universe itself is a complexity of inter-related co-exigencies. In the absence of the requisite amount of musical culture, the mental effort involved in grasping the relations of the different parts of a work of musical art is so great as to be destructive to all direct and immediate pleasure in the music itself. Hence, to the musically uncultured all artistic music is artificial in the bad sense of the word. Thus the relations between popular and classic music depend largely upon popular musical culture.

Finally, two facts stand out with great clearness before the minds of all who are conversant with what is going on in American musical life: First, Americans are a highly musical people, and, second, as in respect to other factors of civilization, so in regard to music. Americans will never be satisfied with less than the best that the world affords, and nothing will divert them from the search for and the assiduous cultivation of the best.

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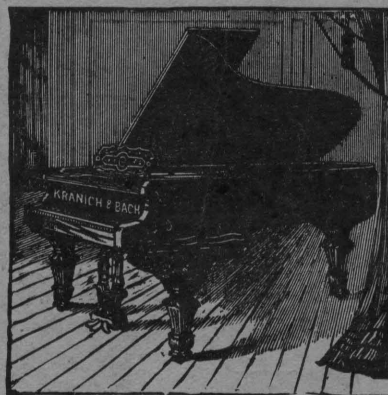
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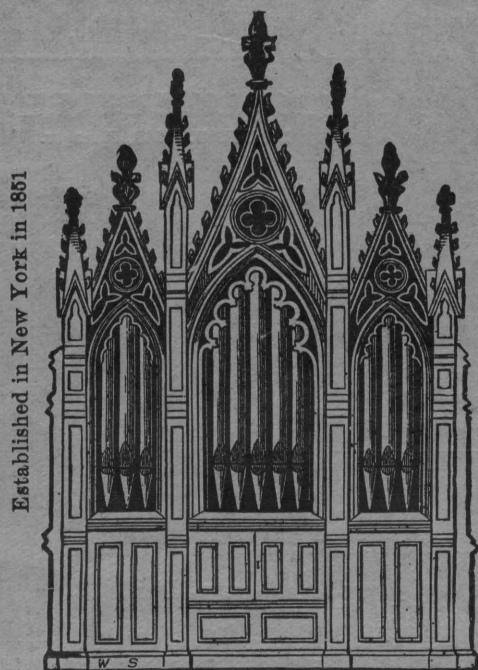
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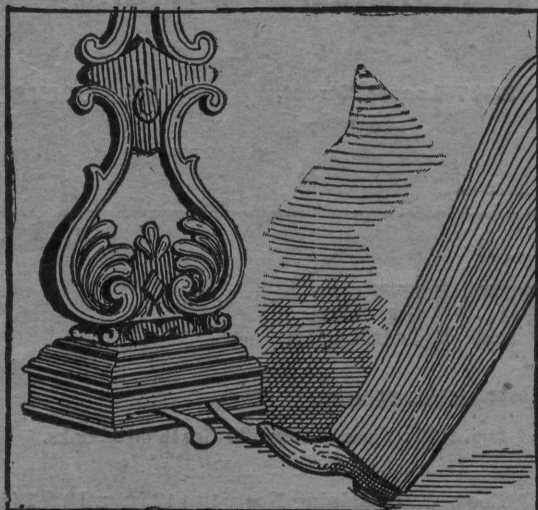
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